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a living artist." (What will Mr. Eudel say, when he writes of Mr. Wanamaker's purchase of "The Christ before Pilate," for about \$100,000?)

"Painters of the Avenue de Villiers and the Boulevard des Batignolles, the future is yours. Courage! Stand to your easels and paint away with energy." Says M. Eudel, in conclusion, "In spite of the thirty per cent duty, the Americans will long have need of us to ornament their galleries."

Perhaps, meanwhile, we felicitate the fascinating Sir Thomas Kirby.

## Art Notes and Hints.

FLOWERS to be used for studies should, as soon as cut, be put in a tight-closing vessel, and sprinkled with just



enough water to keep up moisture. If a tin box, or vasculum, is not at hand, a high tin pail will answer the purpose. Flowers will keep much better in this way than by standing in the air with their stems in water. When they are to be grouped for a design, if the arrangement will allow of their being put in water, as each stem is immersed, reach the points of a pair of scissors down and cut off a bit of it; this renders the stems more capable of absorbing water than they are after being cut in the air, consequently the flowers and leaves will preserve their freshness much longer.

RUSKIN has said that "The worst danger by far to which a solitary student is exposed is that of liking things that he should not." It may take the solitary student longer than any other to free himself from this danger, but every student, especially now that there is so much art of the mushroom order on every side, must take care that his standard is correct. Until it is, he struggles vainly on without knowing where the difficulty lies. He is sensible of a want of skill perhaps, though he never suspects that the want of culture is far more serious. It takes time to assimilate what we learn; meanwhile it is necessary to work. Painting is one of the arts to which a refined civilization has accorded the highest place, and yet many will undertake it with no more reverence, no more idea of faithful devotion than they would expect to give to mere handicraft. These, however, are to be counted among the many who fail, not among the few who succeed.

AN objective knowledge of the principles of art may be sufficient for the ordinary observer, but the knowledge must become subjective if it is to be of practical use to the student.

OIL pictures, especially when freshly painted, should not be kept in the dark, as the oil in them has a tendency to grow darker when deprived of light. However, a picture that has suffered in this way can generally be restored to its proper tone by putting it for some time in sunlight to bleach. Should this not be sufficient, a solution of peroxide of hydrogen can be employed to hasten the bleaching process.

THE young art student who would get over the "pons asinorum," as speedily as possible, must avoid indulgence in a natural fancy for attending to details before general effects are secured; he must not scatter lights and shadows instead of massing them; and he must work without fear of near-sighted criticism.

MANY water-color painters make their sketches and studies for their pictures in oils, and recommend beginners to copy persistently from oil-paintings. There is this to be said for the exercise, that it leads to a stronger and bolder style than a water-colorist who had never attempted it would be apt to arrive at. If the models are well chosen, it also involves a good training in values, which are more fully rendered in oils than in water-colors, as a rule. The best models are artists' sketches after

nature, in which the tones are more frankly contrasted than in finished works. Preference should also be given to sketches in a rather light key, as they are more easily approached in water-color without losing the distinctive qualities of that method. For beginners, a sketch or study by one of our older artists who generally worked after a careful, step-by-step method, will be the best thing to copy. The preparation in grays and browns, which gives the form, the modelling, and most of the values of the picture, he may translate by his preparation in grisaille. Afterward, the coloration of the picture may be copied in successive light washes, imitating the glazes of the original, and a little opaque or semi-opaque color, reserved for the last, will give body and produce something of the effect of the impasto and the scumbled portions of the original. If the amateur can have a competent teacher, he will need very little of this sort of study; if obliged to work without instruction, he can hardly have too much of it; in any case, the method will be a useful one to remember if he should ever attempt original composition, for it lends itself to almost endless changes and corrections.

REGARDING the permanence of colors, in Henry Leidel, Jr.'s excellent hand-book on Landscape Painting, we are told: "No color is so permanent that nothing will alter it, and, on the other hand, none is so fugacious but that it will remain lasting under favorable circumstances. Genuine ultramarine which will endure for centuries under ordinary circumstances, may at once be destroyed by a drop of lemon-juice; and carmine, which is generally fugacious, will, when excluded from light and air, last fifty years or more. White lead will retain its freshness for ages in pure atmosphere, but is blackened by a few hours' exposure to foul air. It is therefore durability under the ordinary conditions of painting which entitles a color to the character of permanence."

THE roughness of pastel-paper, worn smooth in places by frequent rubbing, may be restored by rubbing it with flat pumice-stone, cuttle-fish or very fine sand-paper. If this treatment should wrinkle the paper, apply to the back a sponge dipped in alum-water and the wrinkles will disappear. The specially prepared pastel-paper cannot be treated this way.

FOR the training of the student John Collier strongly recommends the use of oil-colors in preference to water-colors. His chief reason is that the former admit of much the greater freedom of alteration, a most important point, as he says, for it is only by a process of continual correction that the learner can hope to advance. Moreover, the superior strength and brilliancy of oil pigments permit of a much closer imitation of nature than is possible with water-colors, to say nothing of the superior power of rendering texture with the former.

THE blackened pocket-mirror used by French artists (Claude Lorraine mirror), in sketching from nature, is a valuable aid to the amateur. It concentrates the reflections of objects and brings out the effect, so that looking in it you perceive much better the effect which your picture should have. It lowers the tones and reduces their number to something like what it is possible to copy. To half-close your eyes will do almost as well, but not quite. A glance at it before commencing work should be sufficient. It will not do to paint from, as it distorts and blackens everything seen in it.

CANVASES should be chosen of a grain corresponding with the dimensions of the proposed picture. For small sketches, panels are recommended. If one gets accustomed to working in two or three sizes, he can have in his studio as many frames, which will give him an opportunity to see his work framed and to finish it in that condition. This is well worth the cost of the frames.

THE sketching umbrella is a necessity to some; there are others who dispense with it without inconvenience. It is absolutely necessary to go as lightly laden as possible when sketching, as the least fatigue tells disastrously on one's work. Therefore, one should hesitate to take anything along that can be done without.

WORKING in the wet color is the most important of all processes to the modern water-colorist. [The reader will call to mind Mr. Ranger's admirable practical arti-

cle on the subject in The Art Amateur.] If the back of the paper, which for this purpose should be on a stretcher, is kept moist by frequent applications of a wet sponge, it may be carried on for hours and at leisure, but there are advantages, at times, in the rapid drying that necessitates quick work if much is to be done in the wet color. In this case, it is necessary to work not only quickly but with intense attention.

A WOODEN, and, above all, a walnut palette is the best. It should always be cleaned with the greatest care after using. It is therefore well, in the studio, to have two, so as to be able to transfer the pigments left over from one to the other, which insures each being entirely cleaned with turpentine in its turn. Many artists paint well with dirty palettes, but, for many reasons, it is a practice not to be recommended to beginners.

### HINTS ON LANDSCAPE-PAINTING.

A MONTH seldom passes in which we are not asked by some modest amateur or timid beginner in art if it is possible to learn to paint landscape in oils without a regular course of instruction. Often a few sketches or studies on Academy board or canvas accompany the request for a judgment on a matter which evidently concerns not a few of our readers deeply. As a rule, these sketches show capacity, if not talent, and the love of nature—given which, all things are possible. But they also invariably betray the reason of their author's diffidence and hesitancy.

That is, in short, that he considers it necessary, or, at least, desirable, to reproduce all that he sees; as the more he loves and studies nature, the more he sees even in the smallest details. Nothing seems to him unimportant; he is unwilling to sacrifice anything; every tree in the distant woods, every leaf on the nearer trees, must, he thinks, be given. After a while he finds this to be impossible, and he learns from the first good painting that he sees how certain sorts of detail may be suggested. This he takes for a great discovery—the beginning and end of the mystery of art—and, whereas at first he proceeded entirely by rigid, though faulty drawing, he now eschews drawing and attempts to represent everything by scumbling and glazing and smudging. If he happens, during this stage, to see a really good sketch or study from nature, it looks to him brutally unfinished, if not wilfully false. He sees foreground-trees which, he knows, must have been covered with beautifully arranged leafage, treated as if they were roughly hewn out of some solid green substance, a few crumbling touches on the edges of the mass, at most, indicating their loose texture. The sky is, perhaps, as roughly painted as the rutted road in front; distant woods and fields are distinguished merely by their color; and, if a piece of water enters into the subject, it is painted as solidly as its banks, instead of being represented, as he would try to do, by transparent glazes. He may perceive that, in the sketch in question, the hills recede, the foreground comes forward, there is space between tree and tree and a great deal of it between the tops of the trees and the sky. But he is apt to be unsatisfied with it. Trees, hills, and clouds so treated do not agree with any definitions of them that he had ever read, heard, or formed for himself. They do not agree with his memories of them, which are mostly of textures and details; nor with his ideal of art, based on what he has read in books, which insist on fidelity in small matters, and on his uncultivated memory, and confused feelings. He therefore sticks to his glazing and scumbling and painful drawing, conceiving that if he does not produce a satisfactory result it is nowise the fault of his method.

It is necessary to take considerable pains to remove this impression, because it is generally hard to destroy, and while it remains no progress is possible. So far from it being requisite to reproduce in a picture the multitudinous detail of nature, the habit of regarding detail prevents our appreciation of the highest beauty in natural landscape. That is why botanists, and geologists, and farmers, and scientific and practical people, generally, take so little pleasure in natural scenery. They are interested in matters of detail; and, while it is true that these are often exquisitely beautiful in themselves, they do not constitute the landscape any more than the crystals of the marble constitute the statue or the temple. The kind of beauty with which the artist has to deal consists in the relations of important mass-

es. It is not the shape or hue of a leaf, nor even its position on the stem with regard to another leaf, that touches him, but the way in which the branches lean apart, and the manner in which they carry their loads of foliage, the different inclinations of the ground, and the weights of color disposed on them, and the exact relation of the bright sky to the dark earth. This for the reason that the perception of such relations is the highest action of which the faculties concerned are capable, and affords the highest pleasure. Also, because these relations can be accurately painted, while natural detail cannot. And, again, because of the feelings commonly associated with landscape, and to which the artist as well as the poet is supposed to appeal the deepest, and those which may be held to be universal, upon whose presence in the spectator he may reckon, are those connected with the appearances of space and unconfined light, those that depend on the relations of which we have been speaking.

If one can only bring himself to see things in this way, broadly, he will not only gain a better appreciation of natural beauty than he had before, but his progress in the technical part of his art will be secure and comparatively easy. As soon as he can render a scene by an outline filled in with a few simple values placed side by side, he may be said to have a clear road before him. Everything else that he needs to know may be learned without oral teaching, and this may be so learned if he will give his mind to it. Let him, after comparing one of his own tormented productions with a sketch such as we have described, by a good painter, make two studies of the same subject, one in each manner, and see which will prove the stronger and the most valuable. Let him repeat the experiment four or five times and he will no longer have any doubt on the matter, nor as to the possibility of learning to paint in oils without a master.

The blocking out of a landscape on the canvas is often done with charcoal or lead-pencil, sometimes with a sable-brush and bitumen, or burnt Sienna. For the amateur, a piece of white chalk is preferable, as it will not tend to gray his color. A great deal of care should be taken to get objects properly placed, and the direction and length of at least the leading lines correctly given, before proceeding to paint. For this purpose, to correct the eye, a stiff wire frame the size of the picture, bearing two or more slender rubber bands, with a few small beads strung on them, will be found a most useful instrument for the first season or two. The bands can be shifted so as to give the direction of any line, and the beads to denote the place on it of any point of interest. Superposed on your sketch, it will at once, and infallibly, point out its faults, which can then be corrected. After a few years' practice it will become unnecessary.

The main lines drawn, they should be carefully refined upon without detracting from their simplicity. Whatever is characteristic or important in the composition should be drawn with especial care.

In choosing a subject, look, at first, for some object, foreground rock, or distant hill, which offers an interesting silhouette against the sky. Choose after sundown, if possible, as the time when to paint it, and be satisfied with getting the effect of silhouette, the dark tone against the light of the sky, quite right. After some practice in this way, you may take a subject in which foreground, middle ground, and distance are well distinguished. You will then have the relations of four great masses, the sky being the fourth, to distinguish and reproduce, keeping, as much as possible, to similar subjects. Next, remark, and try to represent, the principal modifications of tone in each grand division of the picture; and so, by degrees, you will arrive at the ability to paint a landscape in all its varieties of color, while keeping the masses distinct, and each object in its place. You will have the pleasure of knowing, all this time, that the landscapes which lend themselves to this gradual progress are the most beautiful and the most worthy of study.

The main difficulty, from the outset, will be in keeping the sky light and pure enough. It is well to begin it with a scumble, and to finish in impasto after the other tones are pretty well advanced.

(To be continued.)

WILLIAM HUNT, in his "Talks on Art," says: "Don't hang a head on a nose," that is, get general position and proportions before details. As a clever pupil exclaimed one day, "Why, you want me to draw it all at once!" "Exactly," said his teacher, "now you have my idea."

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

### COMPOSITE PHOTOGRAPHS.

AN interesting craze in photography is the effort to produce what is called the "Composite" photograph. This means a succession of photographic impressions imposed one upon the other in the same plate, so as to produce in a single picture the combined likenesses of various persons. For instance, three or more people are to be "averaged," so to speak, upon the sensitive plate. First, one is posed before the camera, in direct front or profile view, for such a fraction of the time as would ordinarily be given to one sitter as may represent the number of persons to be photographed. If three persons are to be represented, and the full time of exposure would be six seconds, the exposure for the first one of the three would be exactly two seconds. He now steps aside, and the second one is adjusted to the head-rest, and, when accurately placed, he in turn gets a sitting of two seconds, and so with the third or fourth. Each one who sits before the camera represents his proportion of the full time required. So, in the case of twenty, the instrument must be so stopped down and the light so arranged that, if used upon a single sitter only, the exposure would be twenty seconds. Of course the exposure to each one of the twenty would be one second. Recently I made one of these composite pictures of nine young ladies, members of a literary club. The result would certainly indicate a high average of intellectual ability, if there is anything in the teachings of



COMPOSITE PHOTOGRAPH OF A LITERARY CLUB OF NINE YOUNG LADIES. BY GEO. G. ROCKWOOD.

physiognomy or phrenology. My method of working is different, and, I think, much more simple than that followed by others, as the result is obtained in one operation. As I understand the previous methods, each person has been photographed separately, and from the negatives a transparency has been made, and these each in turn copied on to one plate. I see no reason why the members of the composite should not be photographed directly upon the plate. My method for securing this picture was to so reduce the power of the light as to make necessary an exposure of eighteen seconds. As there were nine sitters the pro rata exposure was two seconds. Of course it required great care to superimpose exactly one image upon another. It was accomplished as follows: I first drew upon the ground glass a fine perpendicular pencil-line, which served as a central line to the head. Across and at right angles to this line I drew two others, an inch and a quarter apart, one of which ran through the line of the mouth and the other through the eye, at the caruncula, or at the joining of the upper and lower cartilages. These lines were arbitrary, and the image was adjusted to them. Of course there is quite a variation in the distances between these two lines in the human head, therefore the camera had to be carefully adjusted after each exposure. As it was very difficult to do this by hand, I constructed adjustable boards hinged at one end, with fine screws, so placed under the camera as to elevate or depress it, and another screw to move the whole camera and bed-plate forward or backward, until these distances between the eyes and mouth were made to correspond with the standard. I then made a pendulum by a weight on the end of a string, about forty inches long, practically giving one second to a motion or oscillation. This I found more practicable than a watch. Starting my pendulum, the impressions were made in quick succession. Of course the slide was returned to the holder after each exposure, and a new focus or adjustment of the succeeding sitter made. The only modification to the final picture consisted in uniting the white collars or neck-wear into one.

I think it would be best in future experiments to have a dark or black silk kerchief with which to cover the white neck draping, which would give a simple, uniform effect to the upper part of the body.

In the pursuit of these experiments, some curious developments occurred. At first I made the natural mistake, I think, of not taking into consideration what one must call the *momentum* of the sensitive particles from the first blow or stroke of the light. There is on the unexposed plate what the scientists call atomic inertia. On the first exposure this is in a degree overcome, and the particles of the sensitive compound receive motion from the impact of the light, which is continued to a degree after the cessation of the exposure. The apparent effect, of course, is to increase the sensitiveness of the plate, so that the exposure should not be equal on the successive subjects, but each exposure should be less than the initial one.

This overcoming of the atomic inertia is to me an explanation of the curious fact that instantaneous photographs were made in the old days of the wet plate process, when the plates were not one fiftieth as sensitive to the action of a dim or subdued light as the present gelatine bromide plates, when they were exposed to *brilliant* light. For instance, successful photographs of waves in motion were made more than twenty years ago, under the illumination of the broad noon-day sun, which would not be over-exposed on the present super-sensitive plates. Yet in a subdued light the wet plates were in many instances unavailable where the bromide plates would now record a quick and successful picture, or, in other words, the later bromide plates are more successful to feeble rays of light than the wet; but in brilliant lights there is comparatively less difference in the sensibility. Hence I think the stroke, blow, or impact of the bright ray overcomes this atomic inertia, imparting a momentum to the sensitive particles which continues after the light is closed.

Now, if this be so, is there not a liability to error in experiments in this line? While I believe that in the picture of the young ladies' club, a fair and characteristic "average" is presented, I can readily see how one of the young ladies with round, smooth face, blonde complexion and flaxen hair, could, if not guarded against, have neutralized the impression of all of the rest, if they were of a darker style. As I have intimated, after the sensitive film has been decomposed by the action of light—by the reflection from white or light objects—it cannot be undone or modified by any exposure upon dark objects. So, if one should take a series of impressions from aged persons with faces full of lines and shadows, a fair young face would fill in all these shadows, and it matters not in what order it comes. If the smooth, white face makes its image in light, the faces full of shadow will not change that result. To demonstrate this, I first made a composite picture of a number of middle-aged persons, and, finally, took an equal (i. e., proportionate) exposure from a child's face. The average of the faces is not fifty years but apparently much younger. Now, while this does not prove that an average cannot be made, it does show that the greatest care must be taken to prevent one face from producing a paramount effect upon all the others. A simple illustration of this is that, although one only of the young ladies in my group had light trimming on her dress, it made itself quite apparent in the picture, although all of the rest wore plain, dark dresses.

"CALLOTYPE."—The article in the last number of The Art Amateur on "Callotype" printing has called forth the inquiry, "Is there any patent upon the process or any portion of it?"

I think not; at any rate if there has been a patent it has expired, or, for some reason the claims of the patentees have been inoperative. There have been trade-marks registered upon the names of the various modifications of the process, such as Heliochrome, Albotype, and many others; but the formulas for making the plates are well known, and are practised by numerous firms, who neither claim patents nor trade-marks. While, as has already been said, the processes are simple, it is not wise for amateurs to attempt the work unless they have both mechanical skill and chemical knowledge. One must understand the making of the sensitive plates and also lithographic printing; for the plates have virtually the peculiarities of lithographic stones, and are printed from in the same manner and upon presses similar in design and practically the same as those used in lithography. When the process was first introduced there was little difficulty in getting expert printers among the lithographers.

"REMBRANDT" LIGHTS.—A more positive misnomer does not exist in portraiture than the application of the name "Rembrandt" to the pictures which are illuminated on the short side of the face. But probably my dictum will not be accepted on this point; so I will accept the name, and answer briefly a correspondent, who, signing himself "Rembrandt," asks, "When should the Rembrandt lighting be used?" As a general rule, which will have many exceptions, broad, round-faced subjects should be placed in the ordinary broad (and really Rembrandt) light; while the hollow-cheeked and wrinkled face should generally be placed in the other, or, so-called, Rembrandt light! Rembrandt's pictures are nearly always lighted with a broad light on the full side of the face, with the narrow side in shadow almost to opaqueness. If Rembrandt had become a photographer his first act would have been to put all reflecting screens out of doors. One of the best examples of real Rembrandt lighting is the splendid portrait of Mr. Beecher, which was recently exhibited in Tiffany's window, painted by A. J. Conant. The exceptions to the general proposition above are, as I have said, quite frequent. If the light is sufficiently high to develop modelling in the lights, a heavy, over-hanging brow will give a cavernous effect to the eyes, and the ordinary portrait light must be used, where, if the eyes were not so sunken the other light would be effective. I may add that when one eyebrow droops perceptibly, or the eyelid may have the same tendency, it is well to turn that side of the head into shadow, so that the inequality be in a degree hidden. When the eyes are very black and seem to protrude from the head, the so-called Rembrandt effect often overcomes the large reflections which in such cases are so noticeable.